

A Biographical Dictionary of Architects in Maine



John Kimball, Sr. 1758-1831

Born in Ipswich, Massachusetts, on October 15, 1758, John Kimball, Sr., was descended from one of the original settlers of the town, and by the middle of the eighteenth century his family had developed a substantial farmstead in the northeast part of the township bordering Rowley.¹ Unlikely to inherit any property since he was the third son, he was indentured to an Ipswich joiner probably about 1775, based on a typical apprenticeship of four years concluding on the individual's twenty-first birthday.

Kimball reached maturity during the American Revolution, an inauspicious time for starting a career, and the general economic decline of Ipswich further depressed the building trades. When an older brother began acquiring the family farmstead in 1782, Kimball married Susanna Knight in Newbury, where John Kimball, Jr., was born on January 19, 1783.² On April 22, 1783, Kimball purchased a house lot of twenty-six rods in Newburyport for £105.6 on the country road between Newburyport and Newbury (now High Street).³ On the deed both Kimball and the seller, Moses Sweat, referred to themselves as Newburyport joiners, possibly signifying a partnership, but no specific work by Kimball can be documented for either Newburyport or Ipswich.

Kimball did not build on the Newburyport lot, apparently because he had been working in Maine. On July 2, 1785, Kimball was paid £51 "for work done on the new meeting house" in Stroudwater.⁴ Another receipt repeats the above amount and itemizes expenses, "1783, amount of men's board" and "1784, amount of boarding Cimble [sic] & men." Kimball probably came to Maine in 1783 with a crew of three joiners.

Work on the Stroudwater meetinghouse had begun ten years earlier, when Kimball was beginning his apprenticeship in Ipswich. Account entries for rafters, clapboards, and shingles indicate that the fifty-seven by fifty foot oak frame had been raised

and protected from the weather by 1776. With the outbreak of the Revolutionary War, the finishing work of the interior was suspended, and not resumed until Kimball arrived in 1783. While other artisans were paid small sums for turning banisters, painting the pulpit, and erecting the pulpit's sounding board, the much larger payment to Kimball and allowances for his workmen prove that he was the principal builder entrusted with completing the meetinghouse. That work probably consisted of building the pews, the staircases to the gallery, and other interior woodwork.

Kimball received another commission in Stroudwater immediately after the meetinghouse. In 1785 John Quimby opened a "New House Account" which includes an entry: "John Kimball's bill job £70.0.0."⁵ A more specific receipt that year details some of the work that Kimball did: "To framing and boarding, shingling and clapboarding your house, £50.0.0. Extra bill to framing, £2.8.0. To building luthrum [dormer] window, £1.16.0. To finishing coving, £4.16.0. To finishing one door complete, £1.16.0. To putting window frame in the house, £0.10.0. To making arch boards, £0.5.0. To raking timber, £0.7.0. To finishing two chambers, £8.10.0."

While Kimball boarded himself and his men in Stroudwater, his wife remained behind, first in Newbury where she bore a daughter in 1784, and subsequent children were born in Ipswich in 1786, 1789, and 1791.⁶ Kimball seems to have returned to his family in Massachusetts during the winter when inclement weather curtailed building projects in Maine. His return to Stroudwater in May, 1786, is documented by a payment of £1 from Quimby for "extra work on your pediment," a detail that probably finished the house.

The Quimby House was moved to Portland after 1811, where it stood on Longfellow Square until it was demolished in 1915.⁷ Two-story, wood-framed, and clapboarded, the structure was essentially vernacular, but it did have several ornamental details: lintels over the windows; an entrance with Doric half columns, an entablature, and a horizontal transom



Figure 1. Jesse Partridge House, Stroudwater, circa 1945 photograph by Rupert Lovejoy (Courtesy of Maine Historical Society).

over the door; and a balustrade along the street-front edge of the gabled roof. In these respects it was similar to the Archelaus Lewis House, which initially stood beside it in Stroudwater. Since Quimby and Lewis were partners in the lumber business and purchased their adjacent lots at the same time, the Lewis House probably was also built by Kimball. Well-proportioned, orderly, and craftsman-like, the Quimby and Lewis houses resembled the finest house in Portland, erected in the same year, the Wadsworth-Longfellow House, except that the latter was constructed of brick.

Kimball was paid £61.8.7 in 1786 for the Jesse Partridge House, also in Stroudwater⁸ (Figure 1). Three separate but overlapping receipts itemize the work of a typical housewright and mention the various rooms: "To finishing the outside of your house; shingling and finishing the coving and all the outside doors, cellar door, pediment and clapboarding, Windsor crowns and spouts from the gutters; for the sum of twenty-seven pounds four shillings." "June 1, 1786, to eight days work framing the house @ per day £2.16.0. September 1, to finishing the inside of your house, painting and lathing and so forth £60.3.0. [Total] £62.19.0." "To fixing for lathing the front room, £0.5.0. To fixing the chamber for lathing, £0.8.0. To fixing kitchen for lathing, and bedroom, dairy, and entry, £0.12.0. To lathing the chamber and bedroom, kitchen and dairy, £1.4.0. To making arch boards and plank, £0.4.6. To painting window frames, coving, weatherboards, etc., £1.2.0. To cutting out the hole for the chimney and building a stage, £0.2.0. [Total] £3.17.6."

After building the Stroudwater meetinghouse and these three houses, Kimball diversified his trade by venturing into furniture and carriage making. From Quimby on June 18, 1787, he received £4.4.0 and £1.0.0 respectively for making a mahogany desk and table. In June, 1790, he repaired the chaise of Daniel Ilsley for £2.16.10, and the following year he was paid £0.18.0 for "mending stairs."⁹ In May, 1791, he made

the woodwork of a chaise, for which Quimby paid him £12, and from James Means, another Stroudwater merchant, he received £11 on May 15, 1793, for "making woodwork of chaise."¹⁰

These new ventures paralleled Kimball's decision to settle permanently in Maine. On May 15, 1786, he renounced his claim on the family farmstead in Ipswich, identifying himself on the quitclaim deed as a Falmouth joiner (Stroudwater was then part of Falmouth township).¹¹ The following year he purchased for £86 two contiguous parcels of land on the county road between Stroudwater and Westbrook.¹² The nineteen-acre plot suggests that he intended to farm or cut timber in addition to pursuing the building trades. Neither deed refers to any buildings, but six years later when he sold his farm, one deed did mention the land "together with all the buildings thereon standing."¹³ Kimball presumably erected these buildings for his residence, carpentry workshop, and farming operations.

The first indication that Kimball's wife and children had moved to Maine is the 1790 census which lists his family and an additional male as living in "Falmouth Town."¹⁴ When Kimball sold the Stroudwater farm in 1792 and 1793, he disclosed that he had become a joiner in Portland, where he built a barn and shop in 1792 and would erect a dwelling house in 1794.¹⁵ The house has not survived, but a late nineteenth-century reminiscence states that "in 1794 [Kimball] built a house for himself of two stories, on the south side of South Street, then a pasture. It is next to the corner of Free Street. It formerly had a vaulted look-out on the ridge of the roofs."¹⁶

Kimball built his house before he acquired the property, perhaps because he was unable to afford it until he could sell his Stroudwater and Newburyport properties. He owned the latter until 1795, when the lot still had no buildings on it.¹⁷ Six months later he purchased the South Street property and identified himself as a chaisemaker, the occupation which he had pursued in his last work in Stroudwater.¹⁸ How well Kimball fared in this venture is unknown since he posted no advertisements in Portland newspapers, and no further chaisemaking is documented in account books. For five years his activities were unrecorded, other than the births of children in Portland in 1795, 1798, and 1800.¹⁹

Kimball reemerged as a housewright when he built the virtually identical houses of Stephen and Hugh McLellan. (Figures 2, 3, 4). In the diaries of the Rev. Samuel Deane, the McLellan houses were among the new dwellings erected in 1800. In 1849 William Willis compiled Deane's marginal references into a chronological list and added the editorial comment that in 1800 "commenced the erection of costly and beautiful

mansions [which] were objects of great attraction in their day as specimens of substantial workmanship and handsome style of architecture."²⁰

Neither Deane nor Willis identified Kimball as the builder or architect of the McLellan houses, but at the end of the nineteenth century Kimball's grandson, William G. Kimball, asserted that John Kimball "carried on the business of house building. Many of the old houses in Portland are of [his] construction."²¹ Yet even he made no specific references to Kimball, when William Goold first explained that the "chief architect [of the Hugh McLellan House] was said to have been Capt. Alexander Parris," but later stated, "I think Parris was not the architect of the McLellan houses attributed to him - except, perhaps, the Major McLellan-Wingate portico; the details I think were by Kimball."²² Goold added that Kimball "was an architect, and the first in Portland who made any pretenses to professional knowledge of that art."

The post facto designation that Kimball was an architect must be qualified by how he perceived himself, first as a joiner and chaisemaker, and later in his Portland career as a housewright and carpenter. All these occupations suggest direct involvement with physical labor, and in this respect Kimball proceeded as a vernacular builder who depended more on traditional building experiences than on original design. Nevertheless, when he built the McLellan houses, he assumed responsibilities that approximated those of an architect.

For instance, Kimball had the training of a joiner, but he turned over much of the actual work to others, as Goold emphasized: "all the carving in (the Hugh McLellan) house was done by John Kimball, Jr., (1783-1865). Another finished workman of the town, Harrison Brazier (1777-1855), finished the entrance hall. A relative of the family who recollected the building of that house, told me years ago, that Brazier worked on the hall continually for ninety-seven days. He probably served his time with the senior John Kimball."²³ With this assistance Kimball devoted his time to planning and overseeing construction, which meant coordinating the work of his carpenters and the masons and bricklayers who were employed.

Since the McLellan houses were brick, a material not characteristic of any of Kimball's earlier work, his elevations were new ventures, with details that reveal his sources. Nearly square in plan and cubical in volume, the houses relate to Charles Bulfinch's first Harrison Gray Otis House (1795-96) in Boston,²⁴ all having similar facades, three stories high and five bays wide, with Palladian windows in the center.

Kimball's elevations differ in two respects from the Otis House; he omitted the semi-circular window at the center of the third story, and he positioned the

Palladian window lower on the facade, where it breaks the horizontal continuity of the second-story openings. Whatever Kimball gleaned from the Otis facade, he synthesized with elements from his familiarity with houses in the two towns where he had worked before moving to Maine. The position of the Palladian window is almost identical to that of the John Heard House (1795-1800) in Ipswich.²⁵ The three houses also share very similar lintels over the windows. And the Hugh McLellan roof balustrade featuring simple square balusters interconnected by segmental arcs can be found on several contemporary Newburyport houses.²⁶

These parallels in northern Essex County all occur on wooden houses, and they help to explain how Kimball proceeded as a designer. The McLellan facades were neither innovative nor composed with consummate finesse; instead, Kimball arranged the details pragmatically. The Palladian window was placed where it could serve as a doorway onto the top of the balustraded entry portico, and the horizontal rhythm of the windows results from the room dimensions inside. He also adapted motifs designed for wood and used them on the brick houses. The planed-wood lintels over the windows, appropriate for a clapboarded or flush-boarded exterior and very similar to those of the Heard House, appear additive on the brick elevations and not as harmonious as the stone lintels over the Otis House windows.

The planning of the Hugh McLellan House (which survives with fewer subsequent alterations than the Stephen McLellan House) also suggests that Kimball was a vernacular housewright and not an architect of Bulfinch's stature. The double pile plan with an ample through hall characterizes the Otis, Heard, and McLellan houses, and all these houses have kitchen ells. That of Bulfinch is carefully integrated into the overall plan, with the width of the ell corresponding to the rooms in front, while the Hugh McLellan ell projects beyond the northeast wall and does not align with the adjacent rooms of the main house.

Another planning irregularity of the Hugh McLellan House is the off-center placement of the Palladian windows in relation to the interior of the hallway, an anomaly that results from wider rooms on one side than the other. This axial discordance is especially noteworthy because the staircase design emphasizes centrality; a free-standing flight ascending to a landing and then dividing and reversing direction along the walls of the hall, with an open two-story well of space in the center.²⁷ When Kimball fell short of full mastery, as he did with the hallway planning, he reverted to his experience in joinery and enriched the Palladian window surrounds with bravado woodcarving that distracts attention from their axial misalignment.

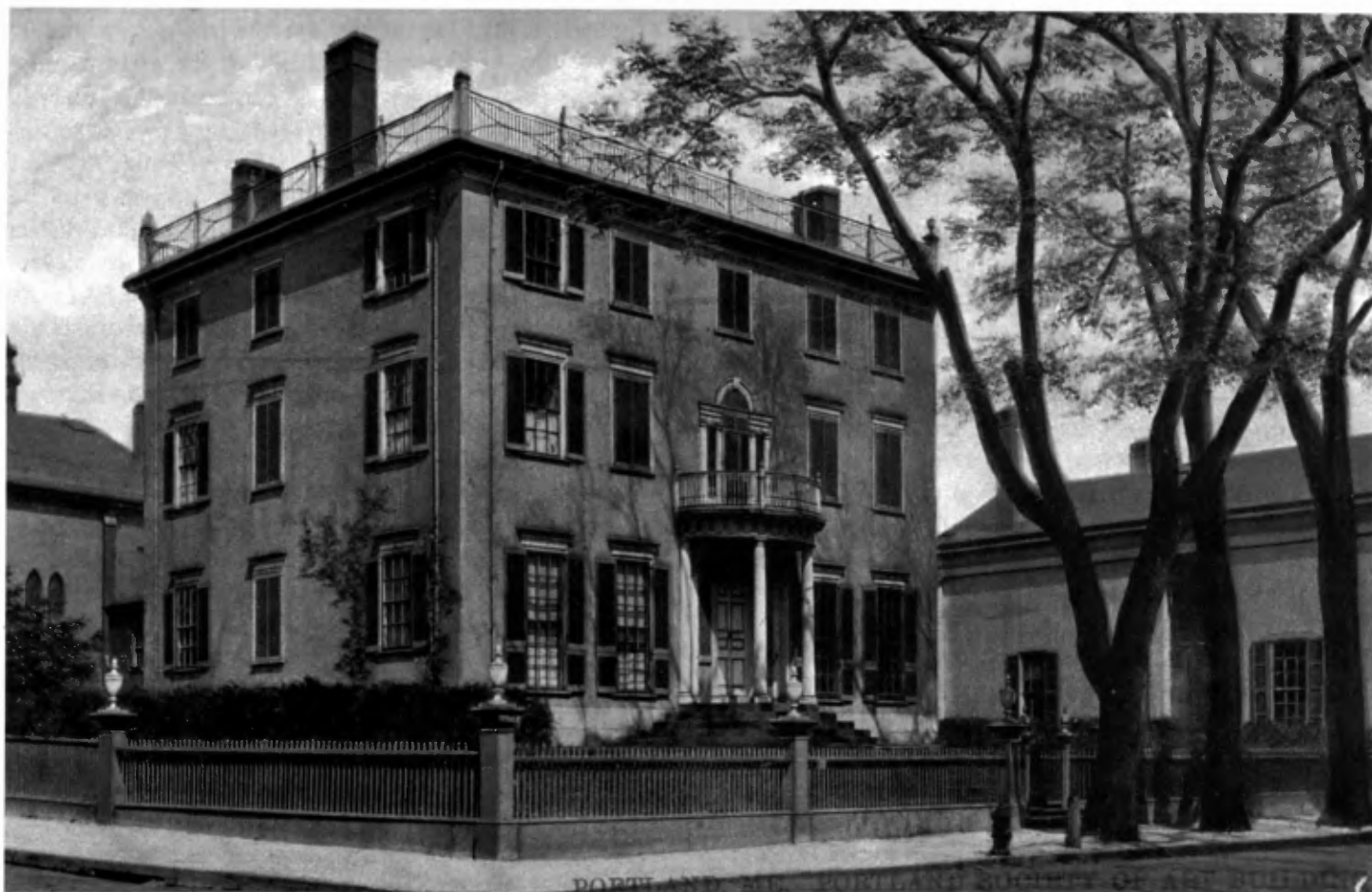


Figure 2. Hugh McLellan House, Portland, circa 1905 view (MHPC).

Kimball's dependence on conventional handbook sources also reveals his conservatism, and again the Hugh McLellan interiors furnish the best evidence. To his credit very few motifs are slavishly reproduced from plates; most are abstracted as, for example, the shell motif of the hall chair rail, which may have been inspired by Abraham Swan or William Pain.²⁸ The turned balusters of the staircase, with columns on top of vases, are more Georgian than Federal, and they are derived from another plate in Pain.²⁹ The intertwined arcs and diamonds on the soffit of the stairhall balustrade display the most specific design source, taken from still another Pain volume, a motif that was also frequently found in Georgian friezes and furniture.³⁰

While all the ornamentation in the stairhall is carved in wood, newer designs and techniques were introduced in the main rooms, probably because the cost in time and money for extensive joinery had become extravagant. The drawing room appears to have been begun with the same emphasis on wood carving as the stairhall, but oval rosettes of composition ornament were applied to the chair rails, door lintels, and cornice. Since the drawing room chimney piece was removed in the 1840s, one can only specu-

late what was there initially. Perhaps indicative is an original overmantel entirely of carved wood. Below on the mantel frieze, Kimball used composition ornament which appears additive and without the consummate finesse of his carved designs.

Radically new and impressively high-style for Portland, the McLellan houses were simultaneously conservative and conventional, with Kimball relying on his experience as a vernacular housewright.³¹ He was influenced somewhat by emerging professionalism and architectural handbooks, but he was not recognized in his own time as having an architect's knowledge about buildings and aesthetics. Despite the quality of his work, he remained a talented practitioner in the building trades, which helps to explain why no subsequent houses can be firmly documented as his work.

The only other house closely associated with Kimball is the Ebenezer Storer House; dated 1801 by Deane, noted by Willis as one of Portland's new "costly and beautiful mansions," and, according to Goold, having a "fine piece of carving... over the front door... done by (John) Kimball, (Jr.)."³² Located at Danforth and High Streets and demolished in 1962, the Storer House was stylistically analogous to the McLellan



Figure 3. Hallway, Hugh McLellan House, Portland, 1990 view by Richard Cheek.

houses in its three-story brick elevation, its low positioned Palladian window, and its wooden window lintels and eave cornices. Surviving interior photographs also reveal moldings and decorative motifs attributable to the Kimballs and Brazier.

Kimball's status as Portland's finest housewright was very short lived, lasting only from 1800 to 1801. A drawing by Alexander Parris of about 1801 with the inscription, "by Alex Parris, Portland," announced that a competitor to Kimball had arrived, soon after the former's marriage in Massachusetts on April 10, 1801.³³ The drawing depicts an elevation, plan, and partial section of a house with striking resemblance to the McLellan and Storer houses. In the planning of rooms and the position of chimneys, the drawing relates more closely to the McLellan houses than to the Storer House, but the Palladian window is placed more harmoniously on the facade, the portico is omitted, and the window surrounds are simplified. By showing his assimilation of Kimball's recent work, as well as his ability to go beyond the McLellan houses, Parris became Portland's preeminent housewright when he received later in 1801 the commissions for the other two "costly and beautiful mansions" of that year, the Joseph Ingraham and Matthew Cobb houses.

What really distinguished Parris from Kimball was the former's facile draftsmanship that he used to pro-

mote himself and to resolve design problems, which allowed him to attain a level of professionalism that Kimball never reached. Kimball probably did make sketches for his clients and workmen, but none were passed down through his descendants, who, as master builders and architects themselves, would have valued and preserved such drawings. Whatever plans and elevations Kimball drew must have been more for practical purposes, not meant to be saved, and in this respect they probably lacked the aesthetic expression that emanates from Parris's drawings.

Yet Kimball must have enjoyed the building boom before the Embargo of 1807, since his grandson recollected that "many of the old houses in Portland[were] of his construction." One building, the New Casco Meetinghouse, was more specifically attributed: "I am quite sure my grandfather was the master mechanic."³⁴ Erected in 1803 on high ground east of Presumpscot Falls and later known as the First Congregational Meetinghouse of Falmouth, the reference to Kimball as a master mechanic emphasizes his continuing artisan status.

In 1805 Kimball served on the committee that composed Housewrights' Rules of Work for the Town of Portland,³⁵ which established detailed prices for specific elements in house building. By retaining collective price regulations associated with carpenters' guilds, housewrights' rules were as conservative as Kimball's building career. Work was interpreted as labor and craftsmanship, with no provisions for paying a housewright for plans and elevations, those services that could elevate an artisan to the status of an architect. Kimball's membership in the company of housewrights indicates his vocation, and the inclusion of Parris on the same Portland committee suggests that the latter's drafting ability did not in itself make him an architect either.

By following the specific instructions and underlying assumptions of housewrights' rules, Kimball continued his building practice, and the absence of any litigation concerning business disagreements or indebtedness suggests that he prospered before the Embargo of 1807. Evidence of Portland's respect for him was his appointment in 1807 as a surveyor of boards or inspector of the quality of lumber made in or brought to the town.³⁶ Kimball also served in this capacity in 1808 and 1809, and in the former year he may have chaired the committee since his name accompanied a newspaper advertisement that "recommended all millmen to saw their boards for the future a proper thickness as the law directs. Likewise we inform all dealers in boards that from and after this date no boards will be received of less thickness than three fourths of an inch, and upwards, and properly edged."³⁷



Figure 4. Stephen McLellan House, Portland, circa 1905 view (MHPC).

Kimball's last documented commission, the Third Congregational Meetinghouse, arose on June 3, 1807, when he was among a group of twelve men who purchased "a certain lot of land in said Portland situated on the northerly side of Back Street,"³⁸ at the corner of Congress and Chapel Streets (Figure 5). "It is to be understood that the above mentioned premises are purchased for the purpose of erecting a building thereon for the worship of God for the use of a society that is expected to be incorporated for that purpose." Later that month Kimball was the primary subscriber in a newspaper advertisement that requested proposals from "any person or persons wishing to contract to get timber for a large frame,"³⁹ which suggests that construction was about to begin. Late in August, ten of the purchasers of the lot sold their interests to "John Kimball... housewright" and "William Haskell... cabinetmaker," and the deed restated the earlier intention of building a meetinghouse.⁴⁰ A week later Kimball and Haskell obligated themselves to the same ten men for \$5,000, which must signify a loan and/or payment to erect the meetinghouse.⁴¹

Deane recorded in his diary on September 11, "N.Cross' meetinghouse raising," to which Willis later added, "Mr. Nathaniel Cross, in 1807, was instrumental in organizing a new religious society, which was incorporated in the spring of 1808."⁴² Cross was one of the original purchasers of the lot, and he was the first person listed among the founders when the Third Congregational Society held an embodying meeting on December 8, 1807.⁴³ Curiously Kimball

was not listed, but he and Haskell undoubtedly erected the meetinghouse. They sold the property to the Third Congregational Society on July 13, 1808, and on the following day, Kimball advertised that "the pews in the meetinghouse [will] be sold at public auction on Thursday the 28th [of July]."⁴⁴ He may have been in charge of selling pews as a way of satisfying the obligation of \$5,000 that he and Haskell had assumed at the beginning of construction.

The documents concerning the Third Congregational Meetinghouse are noticeably lacking in references to an architect or plans, and Kimball and Haskell proceeded in much the same way that Kimball had worked earlier. Their names were recorded not because they were professionals, but because they were involved in the real estate and financial aspects of the commission. A division of labor is also sug-

gested in the deeds; Kimball as housewright would have been the master builder, while Haskell as cabinetmaker would have provided the interior detailing. Kimball's previous assistants were not involved. John Kimball, Jr.'s apprenticeship had ended in 1804, and Harrison Brazier was also working on his own, with a status comparable to that of Kimball since he was a surveyor of boards as well.

The initial appearance of the meetinghouse cannot be determined; it may have been as traditional as the Stroudwater and New Casco meetinghouses, or it may have responded to churches of Bulfinch and Benjamin. It is even possible that Kimball may have been influenced by the plans for St. John's Church in Portsmouth, which Parris drew early in 1807.⁴⁵ The facade of the Third Congregational Meetinghouse may have also resembled another Parris drawing, probably for the Second Parish of Portland, dated December 10, 1807.⁴⁶ By that time Parris was an architect by virtue of his plans, elevations, and sections, which in the case of the Portsmouth church he supplied with the expectation that he would be paid for them, although he did not participate in the actual construction. In contrast, Kimball, to the end of his career, remained a master builder, as his grandson later described him.

Before the Third Congregational Meetinghouse was finished, the Embargo of 1807 brought Portland's prosperity to an abrupt end. The cessation of commerce and the resulting contraction of credit devastated the building boom that had inspired Timothy

Dwight to exclaim in 1807 that "no place in our route, hitherto, could for its improvements be compared with Portland."⁴⁷ Kimball undoubtedly suffered from the economic malaise that prompted Portlanders to utter woeful jeremiads: "their prosperity is wasted before their eyes, their exertions paralyzed, their joy is turned to sorrow, their hopes to disappointment, and the customary sources of income and subsistence are drying away around them."⁴⁸

Other than Kimball's service as a surveyor of boards and his purchase of two pews in the Third Congregational Meetinghouse on December 21, 1809,⁴⁹ his building career had ceased. Even the pews are problematic in that he may have received them as payment for work that he had done earlier on the meetinghouse. Otherwise, it is difficult to understand why he would have bought the pews, since less than two months later he sold his South Street property and moved away from Portland. On February 14, 1810, he received \$3,000 from Ralph Cross for the property, and two days later he purchased from the same Portland merchant with the \$3,000 "a certain farm called the Chamberlin farm lying in the town of Waterford, in the county of Oxford."⁵⁰ As Kimball's response to the depression, the exchange of properties required no capital on his part, and until his death in 1831 he farmed in Waterford.

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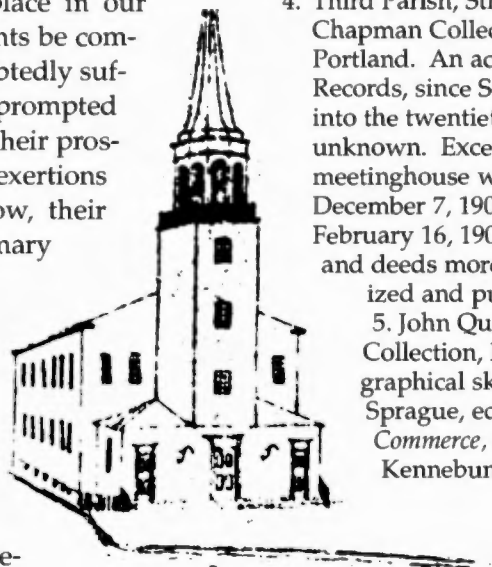


Figure 5. Third Congregational Meeting House, 1837 view from John Cullum's Map of Portland (Courtesy of Maine Historical Society).

4. Third Parish, Stroudwater, Papers, Leonard B. Chapman Collection, Maine Historical Society, Portland. An account book, "The Third Parish Book of Records, since September the Tenth, 1764," survived into the twentieth century, but its whereabouts now is unknown. Excerpts detailing the construction of the meetinghouse were published in the *Deering News*, December 7, 1901 and the *Portland Sunday Times*, February 16, 1902. To make quotations from accounts and deeds more readable, spelling has been modernized and punctuation added.

5. John Quimby Papers, Andrew Hawes Collection, Maine Historical Society. For a biographical sketch of Quimby, Laura Fecych Sprague, ed., *Agreeable Situations: Society, Commerce, and Art in Southern Maine, 1780-1830*, Kennebunk, 1987, pp. 92-93.

6. Morrison and Sharples, op. cit., pp. 143-44.

7. For the moving of the Quimby House and its demolition, *Portland Sunday Times*, September 2, 1900 and *Portland Evening Express*, September 18, 1915.

8. Jesse Partridge Papers, Andrew Hawes Collection.

9. Daniel Ilsley Account Book, Maine Historical Society.

10. James Means Account Book, Maine Historical Society.

11. Maine Associated Papers - Kimball

12. Cumberland County Registry of Deeds, Portland, Book 15, pp. 349-50; and Book 19, p. 430.

13. Cumberland County Registry of Deeds, Book 20, p. 1 and Book 23, pp. 368-69.

14. *Heads of Families at the First Census of the United States taken in the Year 1790: Maine*, Washington, 1908, p. 15. According to Morrison and Sharples, op. cit., p. 143, the Kimballs moved to Maine "about 1791."

15. William Willis, ed., *Journals of the Rev. Thomas Smith and the Rev. Samuel Deane.*, Portland, 1849, p. 410.

16. Leonard B. Chapman, Westbrook Scrapbook, Maine Historical Society, Vol. I, Pt. 2, p. 20 and William Goold, "Old Houses and Their Builders - No. 5," *Portland Transcript*, July 13, 1892. The reference to a "vailed look-out on the ridge of the roofs" probably signifies a balustraded platform, similar to the one on the Silas Lee House of 1792 in Wiscasset.

17. Essex County Registry of Deeds, Book 159, p. 45. A real estate advertisement in the *Impartial Herald*, Newburyport, December 30, 1794, offered for sale "a valuable house lot, well situated in Newburyport, on High Street, with a large proportion of front." Since this notice was posted by Benjamin Knight, the brother of Kimball's wife, it probably refers to Kimball's lot.

18. Cumberland County Registry of Deeds, Book 24, pp. 209-10.

19. Morrison and Sharples, op. cit., p. 144.

20. Willis, op. cit., pp. 413-14.

21. Chapman, Westbrook Scrapbook, p. 20.

22. Goold, "Old Houses and Their Builders - Nos. 5, 6, and 9," July 13, August 3, and October 12, 1892. The attribution of the McLellan houses to Alexander Parris persisted until it was shown to be highly improbable by Edward F. Zimmer, *The Architectural Career of Alexander Parris (1780-1852)*, Vol. I, Dissertation, Boston University, 1984, pp. 18-30.

NOTES

1. Leonard A. Morrison and Stephen P. Sharples, *History of the Kimball Family in America, from 1634 to 1897*, Boston, 1897, Vol. I, p. 143; Kimball Family Deeds, Essex Institute, Salem; and Maine Associated Papers - Kimball, Maine State Museum, Augusta.

2. Kimball Family Deeds. Morrison and Sharples, op. cit., p. 143, date the marriage of John Kimball and Susanna Knight in October, 1781, while *Vital Records of Newbury, Massachusetts, to the End of the Year 1849*, Salem, 1911, Vol. II, p. 274, dates the marriage a year later on October 10, 1782.

3. Essex County Registry of Deeds, Salem, Book 142, p. 88. The property is also mentioned in John J. Currier, *History of Newburyport, Massachusetts, 1764-1905*, Newburyport, 1909, Vol. II, p. 251. According to records in the Newburyport Public Library, Kimball was assessed poll and property taxes in Newburyport and Newbury for the years 1782 to 1784.

23. Goold, "Old Houses and Their Builders - No. 6." For John Kimball, Jr., Earle G. Shettleworth, Jr., "John Kimball, Jr., 1783-1865," *A Biographical Dictionary of Architects in Maine*, Vol. IV, No. 6, 1987.
24. Harold Kirker, *The Architecture of Charles Bulfinch*, Cambridge, 1969, pp. 118-24; Richard Nylander, "The first Harrison Gray Otis House," *The Magazine Antiques*, June, 1975, pp. 1130-41; and Richard C. Nylander, "The first Harrison Gray Otis House, Boston, Massachusetts," *The Magazine Antiques*, March, 1986, pp. 618-21.
25. The John Heard House is not well documented; the John Heard Papers at the Baker Library, Graduate School of Business Administration, Harvard University, Cambridge, contain no references to its construction.
26. John Mead Howells, *The Architectural Heritage of the Merrimack*, New York, 1941, pp. 44-45, illustrates the McLellan type balustrade on three Newburyport houses: the Nelson-Wheelwright House, the portico of the Tenny-Noyes House, and the Davenport-Greeley House.
27. A similar staircase is in Bulfinch's Joseph Coolidge House (1791-92) in Boston, illustrated in Kirker, op. cit., pp. 41-43. Francis Price, *The British Carpenter, or, a Treatise on Carpentry*, London, 1765, pl. T.U., provides a possible handbook source.
28. Abraham Swan, *The British Architect: or, the Builder's Treasury of Stair-Cases*, London, c. 1760, pl. LI; and William Pain, *The Practical Builder, or Workman's General Assistant*, Boston, 1792, pl. XXXI. A similar discussion of the handbook sources is included in Ann Beha Associates, *Historic Structures Report, McLellan Mansion, Portland Museum of Art*, Boston [1990], pp. 31-35. In his biographical essay, "John Kimball, Jr.," Shettleworth has affirmed that the Kimball family owned several of the specific handbooks that provided design sources: Abraham Swan, *The British Architect*; Pain's *British Palladio*, London, 1798; and *The Builder's Magazine*, London, 1800.
29. Pain, op. cit., pl. LXVIII.
30. William Pain, *The Builder's Pocket-Treasure*, Boston, 1794, pl. L. The handbook instruction "to lay on the plancer of the pediment" provides an analogous placement for the McLellan soffit, and it may have persuaded Kimball to adopt the motif.
31. Dell Upton, "Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800-1860," *Winterthur Portfolio*, Summer/Autumn, 1984, pp. 107-50.
32. Willis, op. cit., p. 414 and Goold, "Old Houses and Their Builders - No. 6."
33. For a discussion of the drawing at the Boston Athenaeum, Zimmer, op. cit., pp. 30-32 and for Parris's years in Portland, Arthur J. Gerrier, "Alexander Parris, 1780-1852," *A Biographical Dictionary of Architects in Maine*, Vol. IV, No. 1, 1987.
34. Chapman, *Westbrook Scrapbook*, p. 21.
35. *Housewrights' Rules of Work for the Town of Portland*, Portland, 1805, p. 4.
36. *Portland Gazette*, April 20, 1807; April 11, 1808; and April 10, 1809.
37. *Eastern Argus*, August 4, 1808.
38. Cumberland County Registry of Deeds, Book 51, pp. 528-29.
39. *Eastern Argus*, June 25, 1807.
40. Cumberland County Registry of Deeds, Book 53, pp. 169-70.
41. Cumberland County Registry of Deeds, Book 53, p. 192.
42. Willis, op. cit., pp. 391 and 417.
43. Third Congregational Church, Portland, Papers, Maine Historical Society.
44. Cumberland County Registry of Deeds, Book 55, pp. 166-67 and *Eastern Argus*, July 14, 1808.
45. Zimmer, op. cit., pp. 112-17.
46. For the drawing at the American Antiquarian Society in Worcester, Zimmer, op. cit., pp. 124-27.
47. Timothy Dwight, *Travels in New England and New York*, Cambridge, 1969, Vol. II, p. 141.
48. *Eastern Argus*, August 18, 1808.
49. Cumberland County Registry of Deeds, Book 59, p. 203.
50. Cumberland County Registry of Deeds, Book 60, p. 124 and Oxford County Registry of Deeds, South Paris, Book 7, p. 478.

LIST OF KNOWN COMMISSIONS IN MAINE BY JOHN KIMBALL, SR.

Stroudwater Meetinghouse (Third Parish of Falmouth), Capisic Street, Portland, 1783-85, Destroyed
 John Quimby House, Westbrook Street, Stroudwater (Portland), 1785-86, Destroyed
 Archelaus Lewis House, Westbrook Street, Stroudwater (Portland), 1785, Attributed, Extant
 Jesse Partridge House, Westbrook Street, Stroudwater (Portland), 1786, Extant
 John Kimball Barn and Shop, South Street, Portland, 1792, Destroyed
 John Kimball House, South Street, Portland, 1794, Destroyed
 Stephen McLellan Barn and Stable, High Street, Portland, 1798, Attributed, Destroyed
 Stephen McLellan House, High Street, Portland, 1800-01, Altered
 Hugh McLellan House, Stable, and Barn, Spring and High Streets, Portland, 1800-01, House Extant
 Hugh McLellan Wood-House, Spring and High Streets, Portland, 1801, Destroyed
 Stephen McLellan Wood-House, High Street, Portland, 1801, Destroyed
 Ebenezer Storer House, Danforth and High Street, Portland, 1801, Attributed, Destroyed
 New Casco Meetinghouse (First Congregational of Falmouth), Falmouth, 1803, Destroyed
 Third Congregational Meetinghouse, Congress and Chapel Streets, Portland, 1807-08, Destroyed

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